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States, and the status of their inhabitants something less than citizenship.

CHARLES W. TURNER.

GREEK SYNTAX AND LITERATURE.

SYNTAX OF CLASSICAL GREEK, FROM HOMER TO DEMOSTHENES. First Part: The Syntax of the Simple Sentence, Embracing the Doctrine of the Moods and Tenses. By Basil Lanneau Gildersleeve, with the coöperation of Charles William Emil Miller, of the Johns Hopkins University. New York: The American Book Company, 1900, pp. x, 190.

At first blush Greek grammars might seem to lie beyond the scope of this REVIEW. But the life work of Prof. Gildersleeve, so far as the public has a right to judge it, the life work of which the "Syntax" is a part, lies well in the foreground of our purview. The man whom the *Atlantic Monthly*¹ called upon to give us "a worthy corner stone for the national scholarship of the twentieth century, Gildersleeve's Literature and Life of Hellas," has for many years represented, in the professorial chair and through the printed page, the highest ideals of the study of literature, of the study of the Greek spirit in its most beautiful embodiment. Not that literature alone, literature apart from the other fine arts, can give the totality of that spirit, but the literature is the largest item in the sum, and the artistic principles that govern the arrangement of pediment sculptures are the principles that govern the structure of a Pindaric ode.

The only approach to an appreciation of the literature is by way of a thorough mastery of the language. Syntax is a criterion of style, of individual characteristics, of the generic character of a whole department of literature, ultimately, of the national spirit. We do not sympathize with the protest made by President Wheeler, of the University of California, in a recent address, against the amount of time given to the study of syntax in American colleges. The methods of study, the methods of teaching may be at fault; the subject itself is essential. Surely in America we ought to have learned the lesson of the "logical future condition," of the "stylistic effect of the Greek participle," of the articular in-

¹Review of Gildersleeve's "Essays and Studies," May, 1891.

finitive. To the seeing eye a periphrasis may give a moral analysis. The use of a certain form of expression, the straining for effect in the use of a negative, "instead of quieter forms," is a mark of "the later time which always leans toward the impressive." (*American Journal of Philology*, I., p. 50.) Does not the old-time repose, serenity, give way to violent action only in the later groups of sculpture?

But these be large matters. Generalization must be preceded by patient induction, wide, minute, organic, scientific. It is the brilliant result of years of such labor that we have in the work before us.

For a long time teachers of Greek in this country have been piecing a Greek syntax together from Prof. Gildersleeve's "Justin Martyr," and "Pindar," from the Transactions of the American Philological Association, from Morris's "Thucydides" I., from the *American Journal of Philology*, which Prof. Gildersleeve has edited from the beginning. His formulæ have been widely used, not always with proper acknowledgment. Across the water, Monro, Brugmann, Delbrück, and others, have paid tribute to his keen insight and sharp analysis. In such books as Earle's "Alcestis," Lodge's "Gorgias," Harry's "Hippolytus," Blake's "Hellenica," Bishop Ken (*American Journal of Philology*, II., 89), and Don Juan (*Ibid.*, IV., 422), and Lady Macbeth (*Ibid.*, IV., 425) stride in close companionship across the syntactic stage. For most teachers it has been rather a pleasant problem, the making of this syntactic patchwork quilt. But the squares have been out of all proportion, the coloring not always harmonious; huge gaps there always were. The beginning of the complete work, of unitary design and execution, is therefore a happy event.

A detailed examination of the book would be out of place here, and the present reviewer frankly acknowledges his incompetency to sit in judgment upon a work which shows upon every page the mature result of long years of deliberation. Every sentence, each example, has been weighed in the balance, has been subjected to more than one kind of

test, has been reweighed. The press work is good; the proofreading commands admiration. The appearance of the succeeding parts will be eagerly awaited.

WILLIS H. BOCK.

STONEWALL JACKSON.

STONEWALL JACKSON. By Carl Hovey. The Beacon Biographies. Boston: Small, Maynard & Co. 1900.

This is a charming little book. No admirer of Stonewall Jackson can find in it a word to criticise, let his point of view be what it may. The author has given us in a small space as complete a picture of the man and soldier as any one perhaps could.

What Jackson could or would have done in a great independent command we can only imagine, for he never had the opportunity of showing. But what he did is told in a most fascinating way. The story must always arrest the attention of any honest man, for Jackson was in fact a hero in battle and in everyday life. He had the happy faculty of never doubting. He believed in God and himself, and his sincerity no one ever questioned. Any race of people, ancient or modern, would be proud to claim kinship with him, for in him the whole world recognizes the peculiar union of Puritan and Cavalier, which only America could have produced.

From the shock of his loss the Confederacy never fully recovered. Yet, as we see it now, in his death the great military genius was most happy. His biographer says: "Sunday morning, May 10, Jackson was very low. His physicians could see the end of his illness, and Mrs. Jackson told him he was going to die. Looking his wife in the face with great attention, he answered: 'I prefer it.' Then, as if fearing he had not spoken the words plainly, he repeated: 'I prefer it.' In a restless sleep that afternoon he muttered, 'Order A. P. Hill to prepare for action. Pass the infantry to the front;' and a little later made his famous saying, 'No; let us pass over the river and rest under the shade of the trees.' He spoke no more, but slept away into death."